



CRYPTIC

MAGAZINE TM

No. 1

SIX HORRIFYING
TALES OF TERROR
WITH SPECIAL GUEST

**JOE LANSDALE &
MARK RIDWELL**

**DARIO ARGENTOS
DEEP RED**

**THE FORGOTTEN
NOSFERATU**

**JIM BUDELLSON BRINGS YOU
CREEPSHOW 3**

**WAKING THE DEAD
WITH METAL BAND**

**AMERICAN
HEAD CHARGE**

**TATTOO MASTER
DAVID BOLLT
AND SO MUCH
MORE HORROR**



THE FIRST AMAZING ISSUE

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CRYPTIC

MAGAZINE



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YOUR EDITOR



may you live in interesting times

There is an old proverb that states: "May you live in interesting times". I understand that for many people the statement has little, or no, relevance ...but I'm OK with that. For me, personally, the statement holds much relevance. About six months ago (from the time you now hold this mag in your sweaty, little, hands), Chazz and I were discussing how to get more out of the conventions that we attend. While Conventions are a fun, and necessary tool of promotion in our trade, they are not to be confused with making money. Chazz then suggested that we put out a magazine, what with all the "interesting" people we meet, and artists that may not fit well into the comic book format, but nevertheless are worthy of being published. I, the Yin to his Yang said, "What the hell.., like we don't have enough to do already with the comics?" He then countered with the fact that no one was publishing anything along the lines of the old CREEPY and EERIE magazines, and maybe there was a market for such an item. The more we talked, the more ideas flew around the room, and soon we thought we might be on to something. My only concern was that I wanted it to be more "interesting" than just a graphic horror magazine, ...crypto last words. When you work in a graphics-driven business, you are at the mercy of any number of freelancers that, while very talented, are not very disciplined...making deadlines "interesting". Not realizing just what a massive undertaking a 100 page magazine is, makes finding time for sleep... "interesting". Taking all of this into consideration when you find mistakes, and I'm certain you will, don't think of them as blunders of the inept---rather think of them as that which makes the magazine...well...more... interesting.

Your Editor--

MOJO



This guy used to go to very wild parties and in one of those parties he met a girl and fell in love with her. The girl's name was Miyo.



She was different, mysterious and intense. Joe had never fallen in love easily but it took him just a few seconds to feel that there was something about that woman!



He drank a lot. She danced a lot. They F*CK as they never did before!



It wouldn't work out, Joe!
Believe me! My jealousy is sick!
I always want to be the only one...
always! Let's leave things as they are.
I'll see you around, of the parties!
It's the best for everyone!





In every party he went, Joe tried to find Mia.

And when she showed up, he used to dive deeply in an infatuation he never experimented before!

Now I'll have you with me forever... Do you like it???

I wanna show you something...

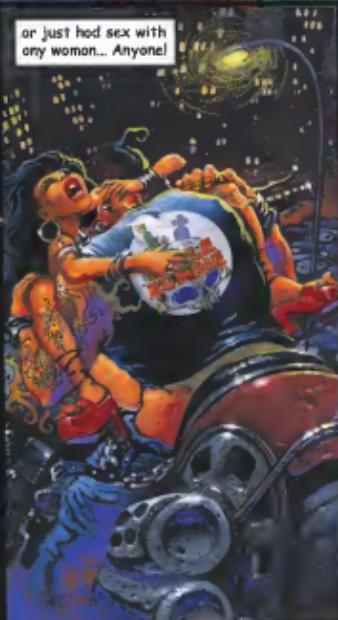
Joe could hardly believe it! Everything was so intense!



It was becoming unbearable for Joe to meet Mio only in the parties of town!



When Mio didn't show up, Joe got in fights, drunk too much...



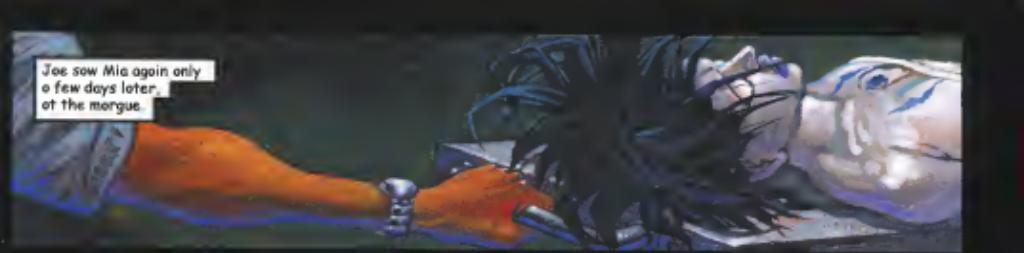
or just had sex with any woman... Anyone!



One night, after waiting and drinking a lot, Joe decided to forget another frustrated date in the arms of a redhead with big boobs...



But this time, Mio was there...



Joe saw Mic again only
a few days later,
at the morgue.



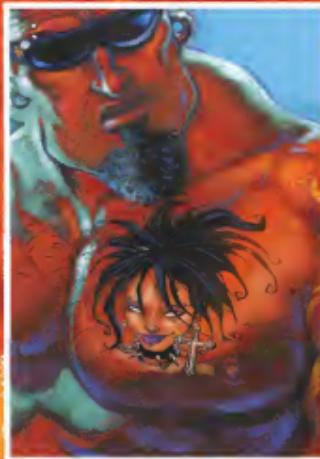
The doctor said that
she probably tried
to rip off the tattoo
of Joe with a knife
and then shot herself
right in the drawn
head of Joe!



After the funeral, Joe felt on endless loneliness. He got his motorcycle and traveled seven hours to Mike Russ' shop!



Mike made his best work and achieved to reproduce even the enigmatic smile of Mial!



With his true love tattooed on his chest, Joe hits the road... He wanted to go back to the cemetery to show it to his beloved!



RUMBLE

He was exhausted when he took part in that awful accident!





The fire ripped off his skin and... weird enough, has saved only one tattoo... the last one!



Ever since, Joe lives with Mia and her enigmatic smile. Now she is the only one... forever!

Everything about them was so intense!

THE END

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Blood Dries Black

featuring Tattoo Master

DAVID BOLLT

by Scott Neveraalt

A.R. CRYPTIC MAGAZINE 2006

Hey, welcome to Cryptic's inaugural "Blood Dries Black" column. In each issue we'll turn the spotlight on some of our favorite tattoo artists in the sci-fi, horror and comic genres. Because this is the first column I thought we would focus on an artist who's work runs the gamut from monstrous to gorgeous, but always very surreal, David Bollt.

Unfortunately, it doesn't take much to become a tattoo artist nowadays. All too often people skip the basics and jump into tattooing, hoping to learn as they go making mistake after mistake, not David. He earned a bachelors degree in fine art and illustration from the Ringling School of Art and Design in Sarasota, FL and has been working as a professional artist for the past twenty years.

His work has graced the covers of countless Sci-Fi magazines, cd covers, and comic books, until about twelve years ago when he became enchanted by the ancient art of tattooing. Under the watchful eye of the master tattoo artists at Irezumi Ink Tattoo Studio in New York, David spent a year as an apprentice, learning the traditional techniques and finding the perfect use of his stylized artwork.

Not only is he well-versed in many different styles and techniques, his work has transcended all mediums.

He is constantly pushing his tattooing in new directions, testing the boundaries of his artwork, beautifully rendering tattoos that are clean and complex with a bold grasp of human form and emotion.





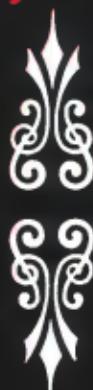
David also has an extensive collection of award winning tattoo flash (the sheets of designs that hang in the lobbies of most all tattoo shops), which is where I first became aware of his art. All too often people, regurgitate the same designs over and over, but David never jumped on the trends and bandwagon of other flash artists. His work is uniquely his own.

From the use of space, to the originality of his style, he can breathe new life into even the most pedestrian and common designs. Not to mention the skill ability of his flash (I'm almost embarrassed at the amount of money that David's designs have made for me over the years). His art truly attracts the eye of tattoo clients, and gives voice to what the customer wants to project as their statement to the outside world.

As David says "The tattoo is the mark of the soul. It can act as a window through which we can see inside, or it can be a shield to protect us from those who can not see past the surface." With his artistic vision and drive it's easy to see why David has an ever growing legion of fans and collectors. With his style and an apparently amazing use of time I believe David Bell will stand as an influence and inspiration for many generations of artists to come. As of this article David is in the process of moving to Atlanta, but can still be commissioned for work out of the Liquid Dragon Tattoo Studios in Asheville, N.C. To see more of his artwork visit his website at www.DavidBell.com, you won't be disappointed.



The Devil's Bookshelf



Every folks and welcome to the first installment of "The Devil's Bookshelf". Allow me to introduce myself... I'm the Smokin' Devil, a pale faced, no-holds-barred, fan of horror in all it's incarnations with opinions to spare and the black hearted hubris to share 'em. In short, I'm a lot like you... In this column, we're going explore horror authors who (at least) I feel, haven't received the recognition and widespread audience they so richly deserve.

I'm a champion of the darkest, meanest, bloodiest exploitation/horror fiction there is, and by the time I get through with you folks, you will be too. So, without further ado, let's get to the guts of this thing. Below are two purveyors of art, red darkness that scream for your attention. Some of you may be familiar with these fellas and if so, you know what I'm talkin' about. As for the rest of you... Lay claim to one of theseatty volumes, or they might just crawl into bed with you.

Ray Garton:

Hailing from Northern California, Mr. Garton is the author of several dark delights that I like to file under the heading coined in the 80's as "Splatterpunk" fiction. (God, I miss the 80's.) High-speed narrative, well designed characters, plots and an unflinching eye for gory punctuation of his work. Little known in the current mainstream marketplace, Mr. Garton has found quite a cult following in the small press. Hardcover volumes of his novels - "Crucifix Autumn", "The New Neighbor" and "The Girls" can be found at the Cemetery Gates and Subterranean Press websites. In the limited spaces I have here, I can only offer a brief overview of some of the works and later you fisted a couple of my favorites.

"Crucifix Autumn" (known simply as "Crucifix" in paperback form) deals with a devilish cult, preying on the youth of an unsuspecting San Fernando Valley. Masquerading as a new religion, led by a cold, dangerous Red Piper named "Mace" the cult of the Crucifix turns children from their parents and plunges them into a world of dark horror and sacrifice beneath the streets. And...as everyone knows, a pipper must have his army of rats.

Rats with black lips, curved backs and golden eyes that glow from the shadows.

Please note: If you manage to scrounge up a paperback copy of "Crucifix", you will be getting a much水ed-down version of the original text. Try for the 1988 Hardcover edition, from Dark Horse.

"The Girls" deals with a nest of vampire vixens who have set up shop in a seedy "prop. shop" situated on Times Square. Lured by the words of cheap new having the novel's title,

Damn. Once more learn what not to slide into dark holes in glass walls. After all, the sexy thing on the other side might just be a succubus... (If you're a right-hand, like me, get the Vertigo Books paperback, 1997.) Others, like "Shackled", which deals with sadistic (and I mean, sadistic) internet predators. "Darklings", a bulb-out monster movie in print and "The Folks", indeed, murderous freak family keeping on the unlikely in their remote mountain home, after nothing but the blood of chills, scares and eye-widening horror fun. Do all of us here know a frenzy and help make Ray Garton a household name. Mr. Garton, if you're reading this, please, write faster.



Crucifix Autumn

Edmund Lee: Okay, here's a sick puppy.

Mr. Lee will write down absolutely whatever he wants.

That's what I dig about his stuff, especially the early work. It's got that "You like it raw, come with me" kind of feel.

Currently, Mr. Lee is enjoying more widespread exposure with paperback originals from Leisure books. Titles like "The Butcher" and "Carnal Inferno" and "Flesh Gothic" should be readily available in bookstores (and supermarkets) everywhere.

Admittedly, the new stuff is much tamer, but that's kinda' a bummer, baby.

We get to Mr. Lee's darker (and by darker, I'm being polite) stuff, you'll probably have to dig around the internet a bit.

"Bender" is a nasty little piece of "Splatter-spunk" (Notice the "new" "S") fiction.

It deals withibilities, um (if easily offended, please close the magazine) but lack of a "biffy" may be put off.

Drill holes in their victim's vaginas in order to gain sexual access. Slapping a freshly drilled skull is known as a "Bender". Further story details aren't necessary here. If that description has you interested, find the book. I took it. Caught my ass off. "The Big Steak" is again, one sweet, depraved piece of horror/erotic fiction. It deals mostly with a hydrocephalic backwoods sadist who specializes in rape, violence and devolving.

Again, I refuse to spoil your fun by saying more. (I imagined something else off here.)

I think it may have been my pancreas.) Other works, like "Gore" which deals with the grisly world of murderers, sadistic wrestlers, "Vulgar's Not Dead" (No real explanation needed here.) and "Redneck"

Mr. Lee's "horror" novel "Creechers" offer similar dark humor and limb-shattering肆虐.

Lee's slate of "Not-Devil-Worshipping-Slut" novels, "Coven", "Avengin'" and "Succub" are also huge, sticky, harrrt fun.

Mr. Lee, if you're reading this, I'd like to buy you a beer. Thanks for the meanness.

Okay, there ya go, short, simple and sweet. Your new horror authors for you to chase through used bookstores, internet auction sites and the small and mainstream presses. Give these guys a read and come on back and let me know what you think. If you dig 'em, I say "Good on ya!" If you're offended, my advice is that you rest your head on

your teetering stack of U.S. Andreus' pot boilers and cry yourself to sleep. As for me, I'm gonna go have a cigarette. Until next time...

EDWARD LEE



...an explosive talent. He blends nail-biting terror, suspense and eroticism like a dark magician!

—Cemetery Dance Magazine

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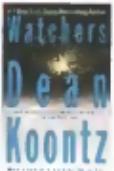


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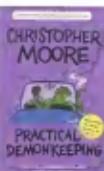
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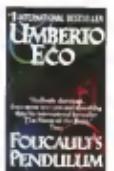
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BUTTERFLY



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BONES



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CORPSE



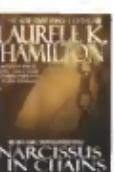
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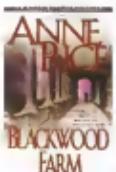
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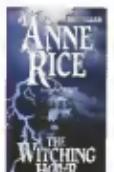
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A ZOMBIE'S TALE

Dwight L. MacPherson - Writer • Aadi Salman - Illustrator
Raul Trevino - Colorist • Kel Nuttall - Letterer

NEW YORK CITY, JANUARY 4TH, 2008. A STRANGE METEOR STRUCK THE CITY, KILLING MOST OF ITS INHABITANTS IMMEDIATELY.

MOST... BUT NOT ALL.

THE METEOR GAVE OFF AN UNKNOWN FORM OF ALIEN RADIATION, TRANSFORMING THE SURVIVORS INTO PLESH CRAVING ZOMBIES.

THIS IS THE STORY OF ONE OF THE SURVIVORS.

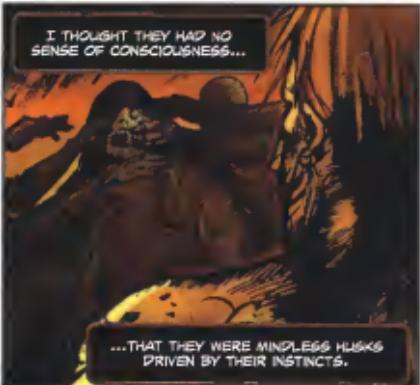
A ZOMBIE'S TALE.
IF YOU WILL.

"BEING A ZOMBIE SUCKS."



"I USED TO THINK THAT BEING A ZOMBIE WOULD BE COOL. JUST WALKING AROUND GOING 'BRAINS, BRAINS, BRAINS,' AND EATING THE FLESH OF FINE CHICKS... I THOUGHT THAT TRIP WAS WHAT BEING A ZOMBIE WAS ALL ABOUT."

"I ALSO THOUGHT THAT ZOMBIES ATTACKED IN LIKE... PACKS. THAT'S WHAT THEY DID IN THE ROMERO FLICK!"



I THOUGHT THEY HAD NO SENSE OF CONSCIOUSNESS...

...THAT THEY WERE MINDLESS HUSKS DRIVEN BY THEIR INSTINCTS.

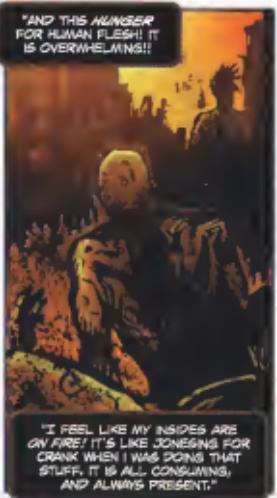


I WAS WRONG.



"THE REALITY IS THIS: ALL ZOMBIES ARE OUT FOR THEMSELVES. WE RETAIN THE ABILITY TO THINK, BUT ARE UNABLE, FOR SOME REASON, TO ARTICULATE ANYTHING BEYOND A MOAN OR GUTTURAL CRY."

"IT'S LIKE SOMETHING'S DISCONNECTED IN OUR WIRES."



"AND THIS HUNGER FOR HUMAN FLESH! IT IS OVERWHELMING!!

"I FEEL LIKE MY INSIDES ARE ON FIRE! IT'S LIKE JONESING FOR CRANK WHEN I WAS DOING THAT STUFF. IT IS ALL CONSUMING, AND ALWAYS PRESENT."



"I DON'T KNOW HOW MUCH LONGER I CAN GO ON LIKE THIS..."

"I WISH I WAS DEAD."



"WITH ALL THE LIVING GONE,
WE ARE FORCED TO FEED ON
THE WEAKER OF OUR KIND."

"TODAY, IT LOOKS
LIKE IT'LL BE ME."

"I DON'T KNOW WHY I'M RUNNING.
MAYBE I SHOULD JUST STOP AND
LET THEM END THIS MISERY."

"I DON'T WANT TO
HURT ANYMORE."

"NOT LIKE THIS!"

"I DON'T WANT TO DIE LIKE THIS!"

"NO MATTER WHAT
MY CONDITION..."

"NO MATTER HOW
UNBEARABLE THE PAIN..."

THUUUK

THUUUK

HNNN?



"I STILL WANT
TO LIVE!"

"NO!"

THWACK THWACK

SHH SHH



MAY GOD
HAVE MERCY
ON THEIR
SOULS...

YEAHAAA!



HEY! DON'T
FORGET THAT THESE
ARE PEOPLE, CLARK!
THIS IS A MERCY MISSION,
NOT A KILLING SPREE!
DON'T YOU DARE
FORGET THAT!

IF THEY
KNEW WHAT
THEY ARE—
WHAT THEY'D
BECOME...



THEY
WOULDN'T
WANT TO LIVE—
NOT LIKE
THIS!

FINP

Bubbin' DAY OF THE DEAD Style

By Joe Knetter

Zombies. Just the mere mention of the word sparks many different reactions from people. Some grin ear to ear and eat up everything and anything that has to do with zombies.

They have a whole culture devoted to the sub-genre. To others they think of the countless, cheesy, cheap piece of crap independent undead films that come out what seems to be every hour on the hour. What both camps tend to agree on is one thing...George A. Romero is God.

What he added to the zombie genre, which coincidentally he basically created, is intelligence.

There were underlying tones and meanings in his beloved zombie films. They had the prerequisite gore, which was always heaped on and a cut above other genre movies and we all love to see the nastiness, but deep down he told a story and related to the environment that existed in each era the films were shot. You ask fans what their favorite Romero movie is and you'll get an equal split between the four movies. Some like the more subdued dread of *N.O.T.O.D.* while others gravitate towards the more comic book looking *Dawn*. However, sit down the same fans and ask them to pick their favorite zombie and you'll hear the same name come up again and again, Bub.

Bub leapt from the screen in 1985 when Romero unleashed his third zombie epic titled, "Day of the Dead". Bub was a great step forward in zombiedom. No longer were zombies dumb, lumbering, eating machines.

Bub had a sense of intelligence and calm not present in earlier zombies. He represented the beginning of the evolution of zombies. This came to the forefront during his scenes with Dr. Liberty, as he was discovering and remembering things from his past. Bub had a child-like charm that endeared him to many a horror fan.

Who didn't root for him when he followed Captain Rhodes down the hallways, pissed off- not thinking about eating him, just exacting revenge. When Bub gave the final salute and turned and walked away, you smiled. Bub was brought to life, so to say, by Howard Sherman.

Howard Sherman is one of those guys whom you see and know from somewhere but can't quite place.

He is the epitome of a professional actor. He has done a ton of stage and screen work, television and extensive voice work in cartoons and videogames.



Don't mess with the Bub or you'll get a bullet to the head there fanboy!



Don't cry kiddes, there is more Bub coming from Dead Dog in Day of the Dead: The rising of Bub!



Alright fanboys and ghouls, Bub solutes you!

While horror fans will recognize him for playing Bub in *DOTD*, and Dr. Dietz in Stephen King's *The Stand*, many others recognize him from late 80's early 90's TV show *The Adventures of Superboy* in which he played Superboy's nemesis Lex Luthor. Kids recognize his voice as Shere Khan, the Tiger, in Disney's *The Jungle Book*; Mowgli's story. Like Bub, Howard Sherman carries a level of intelligence that is immediately noticeable.

While still considered a newbie to the convention scene, his panel with Sid Haig and Bill Moseley at the January Chiller Theatre show in East Rutherford New Jersey in this writer's opinion stole the show. After the panel, Sid Haig had this to say about Howard: "I'm really impressed with Howard, not only in his body of work but also in how he carries himself. You can tell he's very passionate about his craft." "As long as the fans keep showing up I'll be happy... like a zombie in manflesh", Howard says laughing. When asked about any weird fan moments at the cons he relates this story:

"There was a kid in New Jersey who sat in front of my table repeating over and over (in a zombie Bub voice) You...are...god. He just kept repeating it. He was sincere though."

He has a quiet calm about him and when not busy can generally be found sitting behind his table reading. When asked what he's currently reading he offers up two books: "Villages" by John Updike and "A Man Without a Country" by Kurt Vonnegut. "I tend to hang by myself when I work for the most part. I've never been much of a party animal, I suppose, when I get into work situations. Gotta keep the palate clear."

In 2004 Romero released his fourth zombie film *Land of the Dead*. Zombies were the rage again. What Romero hinted at with Bub in *DOTD* takes a big step forward in *LOTD*... zombies have evolved. One thing that surprised many, including Sherman, was being left out of Romero's fourth dead movie, "Land of the Dead". Howard, who hasn't seen the film yet, offers up his idea for what his cameo could have been: "There must have been many opportunities where people are running through the streets away from

zombies." "The ideal cameo from my point of view would have been somebody runs into an abandoned record store and runs down the aisles and they find Bub sitting on the floor surrounded by mountains and mountains of cd's, sitting there with headphones on." For those that missed Bub in the new movie and are looking for a fix Howard is currently working on an official website that should be live shortly and he promises to have a ton of fun stuff. Possibilities include: a lonely-hearts column, and even a new dance craze- "The Bub". Howard Sherman, a true class act, I salute you. Now let's get Bubbin'.



My mother always said to not eat with my fingers. "But I like to eat the fingers".



Howard Sherman (Bub) with horror author and CRYPTIC MAGAZINE'S inside scoop journalist Joe Knetter.



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CREEPSHOW 3



©2005 Creepy Films Prod., Inc.

Photo by Ana Clavell

From Taurus Entertainment comes the highly anticipated continuation of the creeptshow franchise with the all new CREEPSHOW 3. From Director James Dudelson and Ana Clavell come five intertwined tales of terror. Released by ...who else but, Anchor Bay Entertainment. In early July of 2005 they announce that CREEPY PRODUCTIONS were the producers and the movie had finally wrapped. It featured the SFX work of Greg McDougall (War of the Worlds) who is also an instructor at the world famous Tom Savini School of Make up in Pittsburgh.

Hollywood rumor has it that the film was shot and created on the back lot of UNIVERSAL STUDIOS, as well as other various other strange locations. Creepshow 3 is patterned after the original and is sure to please all the die-hard CREEPSHOW fans. Anna and James promise there will be enough blood, guts, and ghouls to go around for everybody. "Many days of shooting, scouting, and lots and lots of splattering, made the production of this film a lot of fun", Says director Dudelson "and I hope to make even more of them in the near future".



Every true horror fan knows that somehow everything cool on DVD comes from Anchor Bay. I'm sure all those hardcore collectors out there will end up feasting on the fresh tales of **CREEPSHOW 3**.

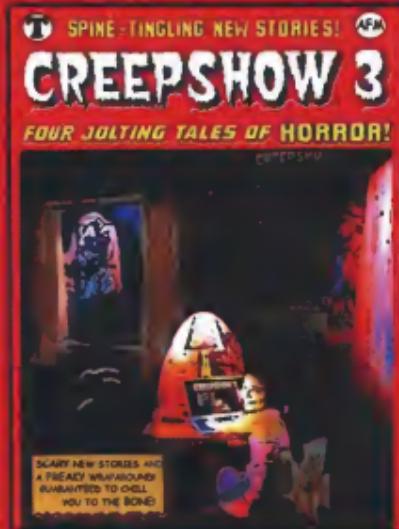
After many months of hard work and long, sleepless, nights of editing, comes another fine addition to the **CREEPSHOW** franchise, and another fine title the Anchorbay catalog.

The strongest of these wicked tales is entitled "Rachel the Call Girl", however each of them have their own little bit o' gore you're sure to want more of.

hopefully they'll start filming number four, so we die hards aren't waitng what seems like an eternity to see more creepy tales from the **CREEPSHOW** franchise, and even more from James, Anna and **CREEPY FILMS PRODUCTIONS**.

Between the special effects, stories and hotties in distress... we gotta give ya a "Dead Thumbs Up" on this one. **CREEPSHOW 3**, though not as cool as the original (but what ever is), did fill the void of wanting more **CREEPSHOW** tales. ...but only just for a little while .

For more info go to the **Anchor Bay** website and check for availability, and/ or possible retailers.



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Photo by Ana Gisvold

See ya next issue with more gore than you can handle!
an article by Chazz DeMoss A.R.R. Dead Dog Comics

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THE MONSTER SHOP

ZOMBIE NEGLECT

By Troy Holbrook

It's 7:00 pm on a Friday night. My father runs my brother and I off to bed. He tucks us in and says goodnight. We would usually stay up for at least an hour after that and talk, but not tonight. Bed time was 9:00 pm in the summer. Why were we being sent to bed 2 hours early? Had we done something wrong? Nope. Not this time. We had been waiting all week for this, because at 2:00 am Dad was getting us up to watch "Night of the Living Dead". Our first taste of dead people that eat the living. We had heard about it in stories 2 weeks prior to it coming on. It was the scariest thing I had ever seen in my 8 years of existence, leaving a lasting impression on me and my nightmares. I've been hooked ever since.

Fall, 2005

26 years later. Make-up FX has made a huge leap from the low budget black and white classic of the late 60's. Putty has been replaced with foam latex. Heads are exploding, body parts are getting cut off, intestines being torn apart. Today we produce some of the most realistic looking FX, and it just keeps getting better. The days of the Raccoon eyes are long past. Or are they?

The background Zombie

One of the most neglected members of the undead. The background zombie mills around, oblivious to what's going on in front of them. The lime-light. The attention. Usually not something reserved for their kind. Most are never meant to be the focus of a camera lens, but for some reason, there they are, plain as day. Blue as a smurf, only smudges of make-up on their arms, and the dreaded racoon eyes.

Your FX can be top notch, but when you come across something that looks like a trick or treater, it cheapens what would otherwise be "believable". For this reason, the background zombie has to be able to stand up to at least a couple of seconds on camera and pass.

Nothing is better than a good, form fitting appliance, but when time (and in the following case, money, is an issue), and you need a quick and effective make-up that can alter a person's features without the use of prosthetics, this twenty minute make-up can't be beat. So, with that in mind, here is the scenario...

You are working on a low budget zombie film. 3 make-up artists. You have 30 zombies to do in a 3 hour period. That averages out to 10 zombies a piece, about 1 every 20 minutes, from start to finish, and you've never seen a single

person you're working on. No life casts, no prosthetics.

The game plan
For the following make-up and supplies you will need:

Quart of liquid latex
Rubber mask grease paint
(cream make-up/castor oil)
Injury stick
make-up brushes
latex sponges
translucent powder
Fresh scab
contact lenses
tooth rot



Step 1: Prepping your area of work
Speed is essential to the success of the task at hand, so having your work area neat and organized is a must. Make sure everything is put out in front of you. Nothing will slow you down quicker than trying to look for this brush, or that color. It will give you more time to work on your models and less time scrambling.

Step 2: Prepping your model

Make sure your models have washed and cleaned any make-up or dirt off their faces and neck. An astringent (sea breeze) works best. If your model has long hair, make sure they put it up and out of the way. There's nothing worse than pulling latex out of someone's hair. Have them wear a loose fitting shirt so that when they change into their wardrobe, it will be clean. All jewelry should be removed that will get in the way of your work. Have the models test a small area of their skin with latex. If they are sensitive to it, do not use.

Step 3: Application of latex

Make sure your model is comfortable. The room temperature should be at around 65- 70 degrees. You want to prevent your model from sweating. If the dried latex gets damp, it will not stick to itself. Use a latex sponge to apply a thin layer of latex to the models face, covering the area you intend to alter. You can and should use a blow dryer to speed the

drying process on the latex. Your latex should be ready to go after only 30-45 seconds of drying. You may have to allow more drying time for the heavier areas of latex.



Step 4: Stretching the skin

This procedure works best on people with loose skin.

The younger the person, the harder it will be to achieve the "puckered" effect desired for this make-up. Use the model's neck, cheeks, lips and ears as your focus point when folding.

Starting with the cheeks. Pinch the skin together, folding it in. The latex will stick to the latex at each of the ends you folded. There are a number of different ways you can stretch their skin, each one will have different facial features, making their make-up unique. Stretch the model's lips downward for the bottom, upward for the top. Works great for busted lips and that constant expression for the lazy zombies.

Less work for them. Also exposes the teeth, which we will deal with a little later.



Step 5: 2nd application of latex

Use a second application to better secure some of the areas that want to pull away. It gives the folds a little extra hold. Once the latex has dried, you can re-fold if necessary. Have a paper towel handy, because the drool will start drip at some point.

Step 6: Contact Lenses

The next step, after your latex has completely dried, are the contact lenses. You will determine whether or not the individual is able to wear them prior to your make-up. Once the lenses are in place, let your subject get used to them for a couple of minutes before you start on the make-up. The eyes may tear a bit... If so, dab them with a kleenex.



Step 6: Make-up Application

The next and most important step is the make-up. Select your colors. The injury stack has four colors in it. Black, purple, yellow and maroon. Start with the black. With a small brush, fill in the voids in the hollowed out areas of the folds. This will give the wound more depth. The next step is to mix the castor oil with the "maroon" make-up. This will ensure that the make-up on the latex will match any of the make-up on the face.

Once the make-up has been applied around the wounds, the next step is to darken the eyes, nose, and mouth areas. This will add depth to the eyes, enlarge the brow and bring out the lines in the nose and mouth.

With the tip of your brush, use the fresh scab around the nostrils, mouth, neck and eyes. It looks like dried blood when applied and can make small scrapes and cuts.

Next are the teeth. You can use tooth decay to make them look rotten. Apply thick enough to fill in the cracks of the teeth. Once it is dry, use a q tip to clean off the main area of the teeth, leaving the decay in the cracks.



Ears

The final step of the make-up are the ears. Apply the latex and allow to dry. Once dry, fold the ear into itself.

Apply make-up and fresh scab to the ear.

If the model has little to no hair, you can apply latex to the back of the ear. The ear can be pushed against the head, making it look as if it were burnt.



Conclusion

Zombies, rejoice. A 20 minute make-up that can stand up to any of your background needs. You will no longer be laughed at in freeze frame again. So step a little closer to the camera. Get your strut down. Hang your head low and bare your teeth.

Be proud.

You are finally among the un-dead...



Before



After

Special thanks to our model Brandi Raymond. Count Kaufman also contributed to this article.

STRANGER TO DVD

Review of *Man-Thing* and *Shallow Ground* DVD's

By: India Garib Ground (jean jinkie)

Hunting horror movies can be slightly difficult now-a-days, as the overwhelming amount of videos and dvds at the local stores might complicate things. The pair at G&M's that caught my eye, last time I went, were *Man-Thing* and *Shallow Ground*, which by all definition are vastly different. One deals with a near unknown character in a comic-book universe, transformed into a somewhat stylized depiction when translated for a dvd movie. The other is a strange depiction of the power of blood and how old memories can turn to haunt you. *Man-Thing* has always had a reputation for being a creature of awesome power in the comic book universe, this translates extremely well into the movie, where the creatures violent streak, and eerie presence has the whole town of Baywater scared about who is going to die next. From the start of the movie, the gore and special effects astound and amaze. While, throughout the movie we get a sense of a murder mystery, we as the audience get little hints of blood and crazy deaths that only the *Man-Thing* could conjure up.

For Gore and Special Effects, *Man-Thing* receives: 1/2 a Headstone

Man-Thing presented many no name actors taking on a movie that deals with a city by a swamp and the monster that is terrorizing it. For the role of the Wer, this may have been a bit easier task, as he is a Yaakie, yet his true origins are left secret, and so he is not forced to show any accent. The majority of the cast is tasked with using a swampy Louisiana style accent that keeps the audience guessing if that is their true accent or whether they are rather speaking with it. The movie is well acted and the casting directors did a very good job at picking who they wanted for each role. There was not an actor in the movie that did a poor or second rate job.

For Acting, *Man-Thing* receives: A Headstone

When it comes to stories, many comic book fans will be slightly annoyed by *Man-Thing*, but I myself was extremely pleased. The writers twisted the origins of the *Man-Thing* and made it their own. An Angry swamp spirit living in the dark water to protect it, only to have it's sacred ground desecrated by a greedy business man. That sounds like a classic horror movie start if you ask me. The whole movie, from start to finish is mysterious, trying to figure out if it an actual creature committing these hideous attacks, or if it is a crazy native american guy. We as the audience obviously start getting the picture after the second or third death, but the detective is only human, and doesn't believe in the supernatural. For a comic that has been translated into a horror movie, this one is definitely great for horror fans.

For Story, *Man-Thing* receives: A Goodstone

Shallow Ground from the start to the finish is gore. There are hardly any special effects, but those they do have are used rather well, moving blood, blood reforming on people, and blood dripping. The blood never ends! The whole movie starts with a naked guy covered in blood walking through a forest with a knife, and the bleeding just continues as from there. If you like blood, this is your movie.

For Gore and Special Effects, *Shallow Ground* receives: A Headstone

Shallow Ground had just as many no name actors in it. However the bare at the movie was slightly off with his accent. I couldn't tell whether he was playing a character and his true accent was coming out, or whether he was trying to use an accent and it wasn't following through. The co-stars did quite well however to try and keep the movie going along. Though of all the actors in the movie, the one who stood out the most was also the one with the fewest lines, in fact his voice wasn't even a grim part of his lines. It was great how he could play an incoherent almost sarcastic blood drenched kid so well, as if he had done that before.

For Acting, *Shallow Ground* receives: 1/2 a Goodstone

The story in *Shallow Ground* is slightly hard to follow from the beginning, but as the movie progresses you get slow glances of information that help lead it on. This can be aggravating, and always has been when I'm forced to watch a movie more than once to understand exactly what happened. Though I do feel that the moments and creativity of using blood as a supernatural power are well thought out. The kid can do nearly anything with blood, see through it, mind control, turn into blood in order to slip through cracks. While I've seen these sorts of powers before, never have I seen such a primal like force as blood used to do so. For creativity I feel that this deserves to be looked at.

For Story, *Shallow Ground* receives: 1/2 a Headstone

Overall, both movies were interesting to say the least, but as for me G&M fans are concerned, *Man-Thing* is a better choice. True there is more gore due to the vast amount of blood in *Shallow Ground*, but the story is just not there. *Man-Thing* had everything needed in a horror movie, the only thing it lacked was the amount of time dedicated to actually showing the *Man-Thing*. If the story revolved more around the creature it would have had me as a perfect, straight to dvd, horror movie.

Overall Score

MAN-THING

2 1/2 Goodstones at 3

CCC

SHALLOW GROUND

2 Headstones at 3

CC



1521: Tlateloco.

In the final bloody hours of war, as the Spanish Conquistadors brought down the Aztec Empire.

A Myth was born.



Concerning an Aztec "Jaguar Knight" who refused to stop making bloodshed.

It was said that he was possessed by Huitzilopochtli, The Aztec God of war.

It took over fifty spaniards to slay him.



When the war was over, the Jaguar Knight was mummified, sealed in a chained coffin...

...and hidden in a subterranean cave.



And then, whenever blood fell on the Jaguar Knight's corpse...

To kill...



And be killed again.



It was hoped that he would never again be disturbed.

BLOODSUCKER

AND NOW
WE HAVE HIM!







CRUNCH CRUNK SKREEK



Octodrome



After hundreds
of years
consummated
by blood.

The
Aztec
Mummy
rises!

The
slaughter
of human
lives will
not stop!

Not until
Huitzilopochtli's
thirst for carnage
is quenched!

The
Aztec Mummy
notices the
Abomination
that these
wretches
worship.
And is
offended!

The Aztec Mummy
decides that this
false god must be
made to **SUFFER!**

IT'S WALKING!...THE MUMMY!!

Vurzum, the keeper of the swamp
realizes a challenge when it sees one!

DUPLOOSH!

And does not hesitate to show
the Aztec intruder why ACC should
fear entering the swamp!!

Flood



By all the domains of Xuvulat!
THIS CANNOT BE HAPPENING!

OH MY GOD!!

The bloodcraving
of Huitzilopochtli
refuses to be denied.

The
Jaguar
Knight
will
overcome
any
obstacle...

...any battle...

To serve the
GOD OF WAR!!

The God of War will have blood!

The world will
be stained with it!



EWS SHHAAA

SPLASH

Stained with carnage!

Stained with blood!

BLOOD FOR
HUETZIOPOTCHTCI!

WAAASH!









Dr. Hall's
House of Forgotten
Horror
featuring
1922 **NOSFERATU**

Nosferatu: Eine Symphonie des Grauens (1922)

Director: F. W. Murnau

Writer: Henrik Galeen

Nosferatu: Max Schreck

Nosferatu: The First Dracula

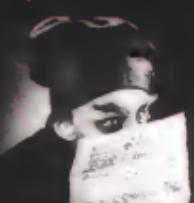
By R. D. Hall

Looming shadows, creepy castles, a monstrous villain, F. W. Murnau's *Nosferatu*, has long been lauded as a masterpiece of German expressionist cinema. Though *Nosferatu* (subtitled *Eine Symphonie des Grauens*) was not an instant hit, it was mired with legal troubles stemming from the film's liberal swiping from Bram Stoker's *Dracula*. While the film first premiered in 1922, Stoker's widow succeeded in having nearly all prints of the film destroyed. It wasn't until her death that the film re-surfaced. Although, in these new versions, the character's names were changed from Murnau's characters to that of Stoker's characters. Shortly thereafter, Universal released the first authorized adaptation of *Dracula* starring Bela Lugosi.

It wasn't until Blackhawk films rescued and restored the original print that we would once again see Count Orlock as his namesake. Since then, the film has become a staple film for film students all over the world. Many consider it, along with *The Cabinet of Dr. Caligari*, the finest example of the genre.

Following the plot of Stoker's original novel closely, Count Orlock wants to buy real estate near a gentleman named Hutter. Hutter travels to Orlock's castle and he is attacked by the Count, but not before the Count discovers a photograph of Hutter's wife. He is instantly smitten with the girl and sails to Wisborg to find her.

The actor who brought the terrifying Orlock to life was Max Schreck whose last name actually meant terror in German. While the Universal *Dracula* relied on charm to get his way,





Murnau's Orlock lacked such grace. He was a stalker, a creeping villain whose shadow oozed up your steps and attacked you with fear and fangs. He was rodent-like and carried plague with him. The name itself, Nosferatu, means plague carrier. Orlock was more creature of nightmare than Saturday matinee. He was much closer to Stoker's original creation than the Bela Lugosi version that most people envision as Dracula. Adding to the film's realism was Murnau's, then unconventional, use of on location sets. Most films of the period relied on massively built studio sets in lieu of real locations. However, Murnau did not merely film on these locations, he photographed them as extensions of the characters they represented. Whether it was Orlock's castle or Hutter's garden, the imagery revealed something about the characters inhabited by it.

Murnau was one of the early innovators, using in-camera special effects to create a dreamy other-worldly tableau. Murnau's use of lighting and shadow create a feeling of dread still utilized by filmmakers today. Most notable is the scene where Orlock's shadow seems to have a life of its own, acting independently from its owner. Filmmaker Wes Craven applies this attribute to Freddy Krueger in the first *Nightmare on Elm Street* film, making it one of the more frightening moments in the *Nightmare* series. Francis Ford Coppola also co-opted the technique for his version of Dracula. Not only did Nosferatu spawn emulators, it spawned a direct remake by Werner Herzog, and a dark comedy tribute title *Shadow of the Vampire*, starring William Defoe as Max Schreck. While Herzog's version was masterfully directed, the translation to color and sound detracted from the silent horror of the original. *Shadow of the Vampire*, on the other hand, had an original take on its predecessor. In *Shadow* we are asked the question: What if Max Schreck really were a vampire? If you have not seen this silent gem, next time you visit your local video store grab a copy, pop some corn and relive the birth of the cinematic vampire.





Dario Argento's DEEP RED : THE HATCHET MURDERS

With disturbing imagery from the opening scene, **DEEP RED** sets the tone of how its audience will spend the entirety of the film. The ragged shadows to portend a murder are cast upon the wall of what could be anyone's cozy home.

The scene ends with a bloody knife tossed on the floor beside an unknown child's feet. We are instantly given the reason that Dario Argento is commonly referred to as the Italian Alfred Hitchcock. He too, is a master of suspense. The film is also thrilling and gives us some of the most brutal murders seen on screen. **DEEP RED**, just like many of Argento's other films, shows an audience that it doesn't have to be gore that drives a horror film.

For Argento, it's in the way the gore is presented to an audience, that can really get under their skin. Argento is a master of this aspect, and many filmmakers today should learn from him, if they haven't already. The music score of the film also has an immediate presence from the opening scene. The **GOBLINS** provide the entire soundtrack, and for those of us who are very familiar with their sound, you know right away that the film will be given that disturbing atmosphere they always seem to provide (as if Argento's vision and camera work aren't enough).

For those of you who aren't so familiar with the **GOBLINS** music, you simply have to recall the music from the original **DAWN OF THE DEAD**, or you could simply get an idea by listening to John Carpenter's own composed music in his films *Halloween*, and *The Fog*. I have always been convinced that Carpenter was influenced by the **GOBLINS**... but back to **DEEP RED**.

The second scene in **DEEP RED** introduces us to a telepathic lady named Olga, and to Prof. Giordani. They sit upon a stage in a small theatre of people for what looks to be a serious presentation.

It turns out that Olga is holding a session to display her abilities. Olga is quickly frightened horribly by what she says are thoughts of murderous mayhem from someone in the audience. The seances immediately wrap via camerawork that is (four years later) made mainstream by (once again) director John Carpenter. The camera becomes the eyes of our villain, and we see what they see. This usage of the camera is also intercut throughout the rest of the film, adding to the mystery of our villain's identity. I love the approach because it sends my curiosity even higher, especially when I can't even tell the age or gender of the villain.

Again, the Italian master of suspense is visually driving the story. I swear the man could make a silent film, a suspense thriller, like had to.

Soon enough, in Olga's high rise apartment, the villain has tracked her down. He kicks the door in and brutally attacks her with a meat cleaver. The last swing of the cleaver sends Olga's head crashing through her veranda window. A scream from Olga and the crashing of glass introduces two more characters in Marcus; a pianist, and his inebriated friend, Carlo, who are on the street below. Marcus turns quickly at the scream, and clearly sees Olga's murder.

He immediately springs into the building, to her aid. Our villain now has a counterpart in Marcus, who turns from every-day Joe, to a man obsessed with solving the heinous crime. The police do their routine, but a news reporter, Diana, appears and takes in Marcus, to act as an investigative team. The two become the crusaders of the film, with death on their heels. Marcus' friend Carlo is asked to help, but is found to be more of a drunk constantly being consumed with other problems. Carlo lives with his mother, and she happens to help by supplying information in her own "senile" sort of way.





Cast: David Hemmings, Daria Nicolodi, Gabriele Lavia, Macha Meril, Eros Pagni, Clara Calamai, Glauco Mauri, Piero Mazzinghi and Giuliana Calandra

Directed by: Dario Argento

Screenplay by: Dario Argento & Bernardino Zapponi

Runtime: 126 min

Rating: R

Year: 1975

The murderous villain soon attempts to attack Marcus in his own apartment, barely failing. The villain instead flees and pedantically attacks a Mrs. Righetti, considered a threat in the investigation of Olga. The scene is suspenseful and follows Mrs. Righetti into her darkened home. At one point she grabs a knitting needle for defense, again a scenario later used in a John Carpenter film. Mrs. Righetti does not escape the killer though, being beaten and killed in a tub of scalding hot water. The morning after and through the use of intelligent sleuthing, Prof. Giordani finds out the villain's identity, and himself the villain's new threat.

Just like clockwork, by nightfall the villain attacks Prof. Giordani in his home - a scene that is very disturbing and is possibly the scariest of the entire film. It instantly brings forth chills that were obviously borrowed from and used in the films AMERICAN HISTORY X, and SAW. I promise that the legendary spirit of Dario Argento is present in that scene, true horror fans will not be disappointed. Further investigations lead Marcus to an abandoned mansion where yet another clue is found. Chipping away some thick paint reveals a child's horrible painting of a knife wielding, blood covered, murderer.

Again, I instantly thought of how an idea was taken from Argento and used in later films such as THE FORGOTTEN and THE RING.



Marcus is knocked unconscious as soon as he finds a secret room with a festing corpse in it. The mansion is set on fire, but Olga comes to Marcus' rescue. Marcus and Olga soon find themselves looking in the local school for records and children's artwork like the horrible painting Marcus found. The supposed villain attacks, stabbing Olga, but is unable to harm Marcus as the police show up. As the supposed villain flees, he is killed in a lengthy, intense, freak accident. Marcus wanders about the streets trying to put all the pieces together, but when they don't fit right, he returns to Olga's apartment to look around. The true villain arrives and attacks Marcus.

As is the case in most of Argento's films, our true villain meets a horrible fate that is visually stunning, painful and sets forth the common thought that the man believes in Karma. What goes around...comes around...and happens tenfold. So, thank you Mr. Argento. No one likes a bad ending, and thankfully your films always end well...bloody well.

One last thing horror fans. Make sure you get the uncut version of this film, as its running time is 126 min. compared to the original 98 min. version first available in the U.S. The film and sound are restored, and it's worth it.

- article by Duane P Craig





**CRYPTIC
MAGAZINE**

When was the last time you were **REALLY SCARED!!!?**

PSYCHO

The EXORCIST

JAWS

Now there's

DEEP RED



A Dario Argento Film

DEEP RED

You will NEVER forget it!!!

Starring **DAVID HEMMINGS** Daria Nicolodi

with Gabriele Lavia Clara Calamai Macha Meril Glauco Mauri Eros Pagni Giuliana Calandra

Story by Dario Argento and Bernardo Zapponi Director of Photography Luigi Kuveller

Screenplay by Giuseppe Bassan Costumes by Elena Manni Original Music by Giorgio Gaslini

Executive Producer Claudio Argento A film produced by SALVATORE ARGENTO for SEDA SPETTACOLI

Worldwide distribution: CINERIZ, Rome A Lea J Marks/Radcliffe Associates, Ltd. Feature Film

A Directors-Mahler Films Release

R RESTRICTED
Under 17 requires accompanying Parent or Adult Guardian

**CRYPTIC
MAGAZINE**



music is my passion, love, and lust for life! i once heard a quote: "everyone needs to get high." punk rock does just that for me! there are so many rad bands all over the world that express punk rock in different ways, and this keeps the music exciting, from sick guitar riffs to intelligent lyrics, it all makes me want to get crazy!

Strung Out - Exile in Oblivion - Fat Wreck Chords

After over a decade of existence, Strung Out has put out yet another awesome record. Exile in Oblivion's sleek sound and thoughtful lyrics, put this band high up in my books. After a moving opener that establishes the harder hitting side of the band's mix of punk revivalism and melodic hardcore, Strung Out drops "Blueprint of the Fall". Lead singer Jason Cruz sings about 9/11 and the state of American freedom: "imagine a place where freedom's just a word on the wall/Surrounded by the wreckage of towers that could never fall". This is definitely a heavy topic but it shows how passionate and poetic he is. He has taken such a serious issue, one that will forever be etched in history and delivers a song full of fast guitar riffs, and amazing harmonies. Singing of love and morbid thoughts- "Vampire" and "Her Name in Blood", though somewhat dark, are very beautiful songs. This record has sound of all ranges- It is definitely fast-paced punk rock, with a touch into hardcore with its aggression and choppy percussion. This record got me really excited about seeing Strung Out live on tour!

Protest the Hero - Kezia - Underground Operations

Protest the Hero is definitely one of the most amazing Canadian bands. When I first saw them live, they were 16 years old and they absolutely blew me away! This band is intelligent, energetic, and has the potential to become one of the biggest punk-metal bands of its kind. At 18 years old, Protest the Hero has recorded their first full-length Kezia. This album is fast, hard, and intense. Lead singer Rody Walker has the most distinctive and powerful voice that he uses to deliver intelligent, passionate songs. Being a concept album, the storyline is revolving around Kezia, a young woman on death row. Walker explains: "The literal translation is there are three characters – one is a prison priest, one is a prison guard, and the other is a girl named Kezia, who is to be executed. Each character represents different personalities of the band, and how we're feeling while shooting to death certain aspects of us". This album is genius and so are the members of this band. I want every human possible to check out Protest the Hero because they are so f@#%ing rad, it is unbelievable!

Against Me! - Searching for a Former Clarity - Fat Wreck Chords

Against Me! is in my top favourite bands right now. They absolutely blow me away, whether I'm listening to a record, or watching a live show. They have an extremely unique sound, which is very refreshing in today's music scene. Fat Wreck Chords just released their third full-length... Searching for a Former Clarity. At first I wasn't sure how I felt about this record, considering I absolutely loved Re-inventing Axe Rose, and The Eternal Cowboy, but this record has a slightly different sound to it than those - not as raw. But after listening to it about 2 times, I fell in love yet again. Although this record shows Against Me! from a different perspective, it is still absolutely amazing. The lyrics are straight up powerful, as always. There is so much personal emotion in Tom's lyrics, which you can hear in the songs "Joy", and "Pretty Girls (The Movie)". These songs are so powerful you can actually feel them resonating inside when you listen. Music that can get to you in that way is f@#%ing good music, and Against Me! does it without sounding cheesy and 'emo' at all. If you don't know this band, I suggest you go see them live, whenever you can!

WE ARE A BAND.

OUR MUSIC IS LOUD AND DYNAMIC.

SOME PEOPLE SAY WE PLAY HEAVY METAL, BUT I
WOULD RATHER SAY WE PLAY PSYCHEDELIC HARD
ROCK WITH ELEMENTS OF PUNK.

WE USE A LOT OF SOUND EFFECTS LIKE SCREAMS,
HOWLS AND MOANING IN THE BACKGROUNDS OF OUR
SONGS. IT GIVES OUR SONGS A UNIQUE STYLE.

OUR BAND IS NOT FIRST STRING. WE PERFORM OUR
CONCERTS IN SMALL CLUBS AND SHITTY ROAD HOUSES
FULL OF REDNECKS. USUALLY THEY ARE DRUNK AS HELL
SO THEY DON'T EVEN CARE WHO PLAYS OR WHAT KIND
OF MUSIC IT IS.

BUT IN OUR CASE, WE LIKE WHAT WE'RE DOING, ON THE STAGE
AND BEHIND A CURTAIN. FOR US THERE IS NO DIFFERENCE
IF WE GIVE A GIG AT CARNegie HALL OR AT "OLD MUMMY'S"
ROAD HOUSE. AN AUDIENCE IS AN AUDIENCE AND WE GIVE
THEM THE BEST WE CAN. EVERYONE SEES THAT AND WE APPRECIATE US. THERE ARE INVISIBLE TIES BETWEEN US
AND AUDIENCE, AND IF I HAD TO NAME IT I WOULD CALL IT
BLOOD TIES.

**THE
RAGED**

STORY: NARIUSZ KUDRANSKI
MUSIC: NARIUSZ KUDRANSKI
LYRICS: SEYNNON KUDRANSKI
PRODUCED BY: THOMAS N. WHITE



SHES ALREADY KILLED ME. THEY ALREADY
HAD THEM. WE ARE USELESS WORKERS
PROBABLY NOT EVEN WORTH TO OUR
SCHLES. WE SOUNDS AND NEW VIDEO FOOTAGE.

THOSE DAMN BLOND DOLLS STILL THINK
IT'S PART OF THE PARTY. THE CAMCORDER
ALREADY AND SO ARE THE AUDIO RECORDERS.

THEY DIDN'T EXPECT THAT
LITTLE IN HER EYES.
SHE WAS MORE SURPRISED
THAN HURT.

I KNOW HOW TO GET VISUAL EFFECTS.
I HIT HER RIGHT ON NOSE SO HER FACE
WOULD BE ALL COVERED IN BLOOD. THIS
WOMAN'S BLOOD EVEN SPLASHED ON THE
CAMCORDER LENS.

I KNOW HOW TO GET AUDIO
EFFECTS TOO. SHE WAS HOWLING
LIKE A DOG AND I CARVED HER FACE.

THE OTHER CHICK WAS
SCREAMING IN TERROR
WHILE SHE WATCHED
WHAT I WAS DOING TO
HER GIRLFRIEND.

SHE KNOW THAT SHE WAS NEXT.

FINALLY
THE CHICK GAVE UP.
SHE'S UNconscious NOW.

THE OTHER ONE PARTIALLY
LOST HER VOICE FROM
UNSTOPPABLE SCREAMING.

SO ME RECORDED HER KATLE.

NOTHING LEFT TO
OFFER BUT WHISPERS
OF BEGGING.

WE CAN'T RECORD
ANY AUDIO TRACKS
ANYMORE.

WELL AT LEAST
FINISH THE VIDEO
FOOTAGE.

WE'RE GET WILD. THIS TIME
WE NAME THE NEW DVD
"HUMAN PUPP". I GUESS
A VERY APPROPRIATE TITLE.

NOW YOU KNOW WHAT
WE'RE DOING FOR LIVING.

TODAY IS NOT
GOING TO BE
DIFFERENT.

BECAUSE TODAY WE'RE
GOING TO PLAY CONCERT
AGAIN!

TODAY WE'RE GOING TO
FIND NEW BACKGROUNDS
AND MAKE A NEW DVD.

DID YOU
FIND THE PLACE
OR NOT? WE SHOULD
BE CLOSE TO IT!

THIS
SHITHOLE
ISN'T ON
THE MAP!

THIS IS BECAUSE
YOU'RE HOLDING THE
MAP UPSIDE DOWN!
IDIOTS!!

FUCK YOU ASSHOLE!

SHUT THE
FUCK UP! BOTH
OF YOU!
I CAN SEE
SOMETHING!

"WILD BILL",
THIS IS THE
PLACE.

YOU'RE
LITTLE LATE.
SOME TROUBLE
DURING THE
TRIP?

NO, WE
JUST COULDN'T
FIND THE PLACE
THAT'S ALL.

GLORY HOURS,
WHERE
ARE THE FANS?

ALL RIGHT
THEN, GET YOUR
STUFF AND
MIND YOURSELF
COMFORTABLE.

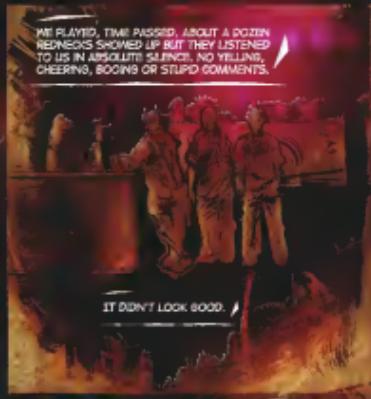
WE DIDN'T THINK MUCH ABOUT THE AUDIENCE.
IT WAS HOT AND IT WAS A LOT OF WORK TO
SET UP STUFF ON THE STAGE. WE NEEDED TO
DO IT FIRST SO WE COULD GET A FEW DRINKS
BEFORE WE START THE SHOW.

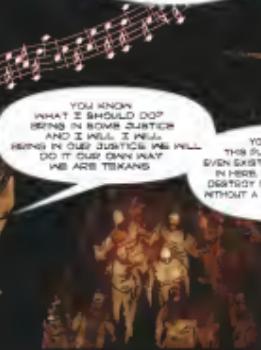
PANDAS ARE NOT
COMING TO SEE YOUR
UGLY MUD-DRUNKERS! YOU
CAN ONLY SCARE THE
CHEERS AWAY!

LOOKS
LIKE YOU
DON'T SPREAD
THE WORD ABOUT
OUR ARRIVAL.
DON'T SEE THAT
MUCH PEOPLE
AROUND.

FUCK YOU ASSHOLE!

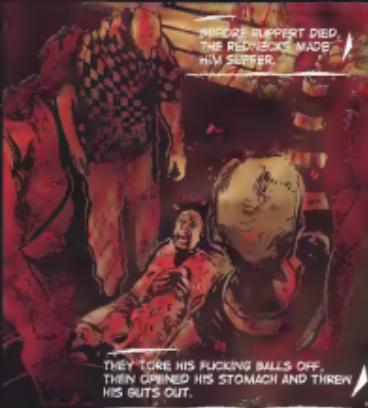
PEOPLE
WILL COME,
YOU HAVE MY
WORD ON IT.



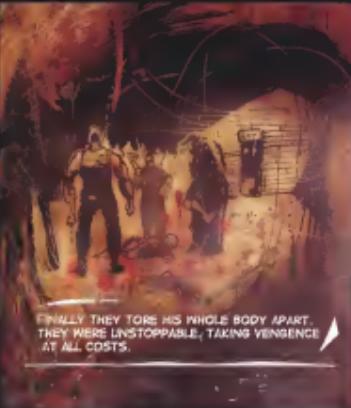




THE REDNECKS GRAB RUPPERT.
HE DOESN'T EVEN MOVE A MUSCLE.
I GUESS HE WAS TERRIFIED. HE
KNEW HE WAS GOING TO DIE AND
THE FEAR OF DEATH PARALYZED HIM.



BEFORE RUPPERT DIED,
THE REDNECKS MADE
HIM SUFFER.



I DONT GIVE UP WITHOUT A FIGHT.



I FELT LIKE HUNTED ANIMAL.

I FELT LIKE ALL OUR PAST VICTIMS.

OK BOYS,
LET'S CLEAN UP
THIS MESS.

BILL? YOU CALL
TO MUNNY AND TELL
HIM TO COME WITH THE
BULLDOZER AND
COMPACTOR TRACK.

LET'S GET
IN THIS
PLACE OUT OF
SURFACE AND
GET OUT
OF HERE.

SALLY WHITE
1980 - 2008

Sally White
1980 - 2008

JUSTICE HAS BEEN SERVED.

AMERICAN HEAD CHARGE

WAKING THE DEAD MINNEAPOLIS STYLE

BY
CHAZZ
DEMOS

It's 7:00 pm on an typical October afternoon, the crowd outside waits patiently to see a show they have been eager to endulge in for quite sometime.

It is not only a cool show in one of the cornerstones of the Minneapolis music scene (the historical First Avenue), but a band that we as Minnesotans have grown up with, and watched grow like the evolution of a great musical monster.

This monster, stitched together with raw talent, skill, and most of all...emotion, seeths with the awesome power and charisma that all good monsters posses.

Like some sort of unstoppable somnic juggernaut, they finally hit the stage,tearing through the crowd like a freight train running through your soul. As usual, the crowd more than embraces the raging sounds of their favorite monsters dark hymn. To them, this can only be the sound of "AMERICAN HEAD CHARGE".

The band has survived every possible hurtle in the music business, and yet continues to fight for it's very exsistance, as described in their very own lyrics and music. To add to the amazing sound and performance, is the tremendous crowd support for the loss of their fellow guitarist/shred-master, Brian Ottoson. It was simply put...overwhelming.



In Memory of Brian Ottoson (First Avenue Oct 05')



Drummer Chris Eason and Bassist Mr. MC Banks the III rock the house with I believe that is Black Flag bassist band member filling in

Karma (guitar)

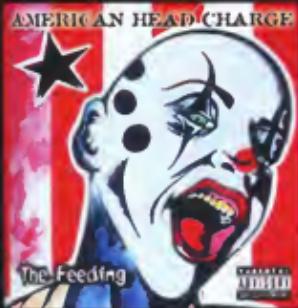
The roaring crowd chanted his name over and over...and the band played on. As a viewer I had personally found myself in awe of the crowd's response and obvious love for the band and their fellow band-mate.

Like the mighty monster they are... they rose above it in heart pounding fury, giving the crowd what they came for... "The Friggin' Power of AHC, Baby"! That power, drive, and courage to stand up and fight, is what it means to be American!

So as Americans we should all own a copy of one of the best bands in the USA. Their latest CD, from No Name and Nytros Records is entitled "The Feeding". You will find this album to be by far superior to the past tracks created by this amazing Minneapolis-based band.



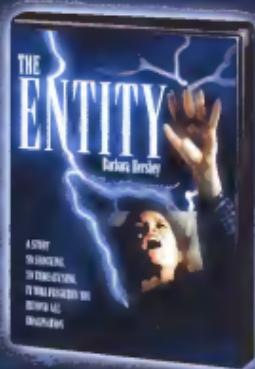
Cock (vocals)



**FOR MORE INFO
CHECK OUT THE
AHC WEBSITES AT
HEADCHARGE.COM
AMERICAN HEAD CHARGE
myspace.com**



LIGHTNING STRIKES TWICE



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—The New York Post



"Fright Titans Stephen King And Clive Barker Send A Shiver Up Your Spine!"

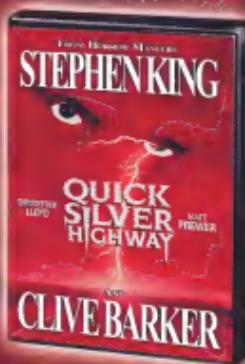
—THE LOS ANGELES TIMES

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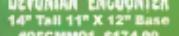


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From the Grave... To the Garage Hail to the King, Baby!

By Count Kaufman

Sorry Ash, it's not about you!
Not you either Elvis.

When I first started my idea process for writing this column, there was a boyish excitement that rushed through me. But then I realized I had a responsibility if I was going to do this I had start it right, and that would be to give the proper homage to the King himself---Ray Harryhausen.

His works have given us such great movies as One million years B.C., Jason and the Argonauts, Valley of Gwangi and Earth vs the flying saucers. And that's just to name a few! His creations are second to none.

I also felt that doing a Harryhausen kit would show some respect to his protege Willis O'Brien.

O'Brien's work on King Kong made it the first great stop motion movie and also an inspiration to Harryhausen and many other filmmakers.

O'Brien and Harryhausen also collaborated on Mighty Joe Young in 1949. His manipulation of his miniature creations are so lifelike, that they interact with the actors fluently.

There are very few big studio stop motion animation movies made anymore, most have been replaced by CGI Graphics. There are some notable exceptions, such as Tim Burton's "Nightmare before Christmas". Studio's these days choose to go with CGI whenever combining actor's with giant fantasy beasts, and monsters. Harryhausen's last movie "Clash of the Titans" still had the magic and continuity that many of the big CGI films lack.

Now getting to the subject at hand. I chose a character from my favorite Harryhausen film "The Seventh Voyage of Sinbad, the Cyclops".

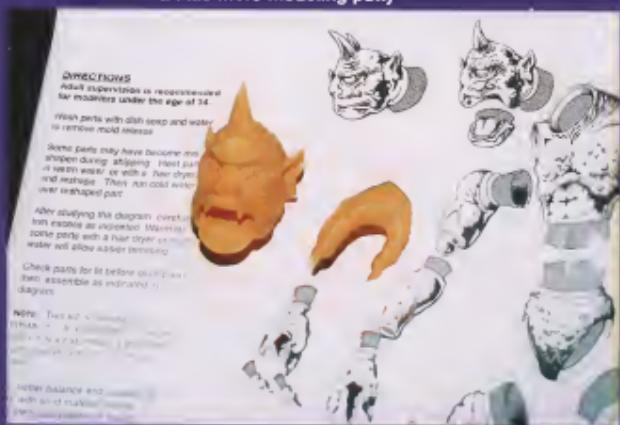
I used a classic model kit made by Geometric Design in the mid eighties.

The cover art doesn't do it justice. It's made of soft vinyl, with large flashing on most of the parts. It's a very good design and it holds great detail, Sculpted by Izume Takabe.

First thing to do is trim down the flashing with a x-acto knife.

There are many advantages to soft vinyl, one being, the parts don't fit right.

Any warpage of parts can be easily fixed by warming them in hot water and reshaped and then quickly cooling them with cold water. You may need to put the parts together before cooling, to insure a proper fit. All of the limb parts, torso, and head have fitted ball joints, and should be able to pop into place. Another advantage is; I didn't have to do any sanding. You can also turn the head and shoulders, and not cause any major joint problems. It gives it a lot of versatility compared with most kits. Of course there is a lot more seams in a kit of this design, but with a little more modeling putty





work it's worth the result. Of course there is another choice you could make with this kit, unlike any others. You could choose to leave the joints unglued like an action figure. I chose the realistic, statue route. A nice bonus of this kit is the Alternate head with moveable jaw. I chose the standard head, because I liked the expression. I also went with the extra claw, with the two separate fingers in which it can hold the club. First, I glued the head, shoulders, elbows, and hands in the desired position. I then tested the fingers so I knew I could fit the club into his grip, later after painting. I then started the model putty work. The upper body joints were mostly smooth, except for some natural wrinkles, making it easier to blend. Next step after sanding down the putty, is the lower torso. I popped in the legs and positioned them so they could stand on their own. Then applied putty around the seams and etched-in a hairlike pattern to blend. I used my x-acto for this. Because the base is hollow, I made a batch of plaster of paris and filled the legs to the top of the hips. Unlike resin models where the model is solid and of equal weight, that gives a balance to this kit. If you notice the side pose picture, with the hunched forward pose, realise that this couldn't be done.



with resin models without an attached base. I painted the two halves separately, but first sprayed all of the pieces with a white primer. Because I do a lot of airbrushing I prefer to use a liquid ready to use paint, like Badger Air Opaque. I also use it for it's ease in mixing, and nice consistent flow. I darkened the standard flesh tone with a little brown giving it a tougher looking skin. Adding a little more brown I highlighted around the horns, ears, arms, parts of the back, the abs and chest to define muscles. Then I was ready to apply the details to the face, using a fine brush I add some darkened lines to the brow and surrounding wrinkles, also adding the colors to the eyes and mouth. I painted his nails using a dark grey. For the legs I used a stiff brush to give it more of a whisp look. My color choice was the brown with a little crimson. Then I added some depth to the hair with some strokes of a darker brown. The hoofs I painted using a basic black. Lastly, I painted the club a tan color adding a woodgrain look with a fine brush and some brown. I then glued the two halves together and sprayed with a satin clear spray for protection, and the magic of Ray Harryhausen shines through! Now it's ready to be added to my Harryhausen shrine. In the future, I will get more in depth on model making with step by step procedure's and base diorama's, while exploring the world of horror. Now back to my coffin.

DO YOU REALIZE

THE EXPRESSION "RULE OF THUMB"
DERIVES FROM THE OLD ENGLISH LAW THAT SAID YOU
COULDN'T BEAT YOUR WIFE WITH ANYTHING
WIDER THAN YOUR THUMB.

THE WORD "CHUNDER" COMES FROM CONVICT SHIPS
BOUND FOR AUSTRALIA. WHEN PEOPLE WERE GOING TO
VOMIT, THEY USED TO SHOUT, "WATCH UNDER".

THE PUNCTUATION MARKS DESIGNED TO DENOTE SWEARING ARE CALLED "BITTER".

THE HUMAN BODY GROWS THE EQUIVALENT
OF A NEW SKELETON EVERY 7 YEARS.

ADULT HUMANS HAVE 200 BONES. AT BIRTH, AN INFANT HAS 350 BONES.
AS A CHILD GROWS, MANY OF THE BONES FUSE WITH OTHER BONES.

IT TAKES JUST ONE MINUTE FOR BLOOD TO TRAVEL
THROUGH THE HUMAN BODY.

OUR EYES DON'T FREEZE IN VERY COLD WEATHER
BECAUSE OF THE SALT IN OUR TEARS.

IF YOU FARTED CONTINUOUSLY FOR 6 YEARS AND NINE MONTHS, ENOUGH
WIND WOULD BE PRODUCED TO EQUAL THE ENERGY OF AN ATOMIC BOMB.

PIGS CAN BECOME ALCOHOLICS.

ALLEN K.

CRYPTIC'S SCREAM QUEEN HOTTIE



SYN DEVIL

SYN DEVIL

AKA
SYN SYDY DEVIL
ACTRESS / MODEL

FILMOGRAPHY

DESCEND INTO DARKNESS
THE WITCH'S SABBATH
EXTERMINATOR CITY
DARK PLACES
VAMPIRE SISTERS
THE TENEMENT
WHEN HEAVEN COMES DOWN
STAKES
SHADOW OF THE DEMON
AKA RIVER NIGHT
EROTIC SURVIVOR
MY VAMPIRE LOVER
PLEASURES OF A WOMAN



oh so bad...but so good!

TWISTED PERCEPTIONS

SHADOWBROOK ASYLUM FOR
THE CRIMINALLY INSANE.

STORY AND ART
Nat Jones
Jay Fotos

LETTERS
Ty Gotsch

SHADOWBROOK
ASYLUM

COME ON
NOW, YOU KNOW
THE DRILL.

YEAR, WE DON'T
NEED TO BRUSH
YA UP AGAIN,
DO WE HARRY?

PLEASE JUST
GIVE ME MY MEDS,
I'LL BE GOOD.

GIVE...
ME...
MY...
MEDS,
PLEASE!

DOC SAYS NO MEDS UNTIL
AFTER YOUR SESSION. WE
DON'T WANT TO UPSET
THE DOC NOW, DO WE?

WE HAVE HARRY
HERE, DOCTOR.

DOC, YOU GOT A TEL-
LY TO GIVE ME MY MEDS.
I NEED MY MEDS!

I'M SEEIN' STUFF AGAIN
DOC! BAD STUFF!

TELL ME MR. SMITH,
WHAT IS IT THAT
YOU'RE HAVING?



THEM, YOU KNOW!
F*CK, I CAN'T TAKE
IT ANYMORE!

YOU GOTTA GIVE
ME MY MEDS, PLEASE
MAKE IT GO AWAY!



YOU'LL GET YOUR
INJECTION SOON HAROLD,
BUT FIRST I WANT
YOU TO LOOK AT
SOMETHING FOR ME.



JUST LOOK AT THE
PHOTOGRAPH FOR MR
HAROLD, REFRESH
MY MEMORY.



HOW MANY TIMES DO
I HAVE TO DO THIS, IT'S
ALWAYS THE SAME!

IT'S MY FAMILY...



EMILY AND JOHNNY,
SO HAPPY...



AND SUSAN, GOD
SHE'S SO BEAUTIFUL



SO PERFECT...





THEY WERE SO
BEAUTIFUL, SO PERFECT.



THEN...THEN EVERYTHING
WENT WRONG...MY
HEAD WENT WRONG.



AND I HAD TO FIX IT.



I HAD TO MAKE
THINGS **RIGHT**.





WHAT THE P*%\$# IS
WRONG WITH ME?



WE'RE ALMOST
FINISHED, HAROLD.



I JUST NEED YOU
TO DO ONE MORE
THING FOR ME.



WHAT?



LOOK AT
ME HAROLD.



BLOODSTAINS: A Focus on Macabre Illustration featuring JAY FOTOS

Jay Fotos.

Jay Fotos is one of comics most recognizable artists in the medium today.

From advertisements to album jackets to comic books, this native New Yorker has seen and done just about everything. Interviewing this talent was a pleasure. Jay is a cool cat with a great sense of humor and was very tolerable of my subtle hints toward his strange love for all things dead. Fans of Jay should enjoy this brief glimpse into his life and career as I try to shed some light on a few "horrorific" details.

TW: What prompted you to get involved in comics?

JF: I think I fell into it. Ever since I was a child, always loved drawing monsters but never was into comics. I loved the of school 70's Heavy Metal magazines and art books. I spent most of my childhood catching frogs and snakes, riding dirt bikes and kissing girls. I went to art school, dropped out and did what every starving artist did...I'll saw Spawn and said, "Hey, this is me."

TW: Who are some of your influences?

JF: Frazer, Bremi Wrightson, H. R. Giger.

TW: What was your first credit in a published comic?

JF: Todd McFarlane's Curse of the Spawn, damn, I should know the issue number?

TW: How long did it take to earn that credit? Meaning, did you have your walls covered with rejection letters like many do as trying to get into the business?

JF: I started off as an inker and at the same time I got into computers, back then I wasn't impressed with their ability, I come from the traditional, I was a pure-core airbrush artist and I always said, "There is no way you can do what I can do with my airbrush". Boy, was I wrong. After bounding my chest and seeing what was being done with computers, I had to pay attention and knew if I wanted to make it as a professional I had to learn this medium. I was very lucky, a few of my friends worked with Todd McFarlane, we all lived in the same town and I built up my skillz and they took notice, and when there was room for another guy to jump in, I was right there. Like I mentioned, I was your typical "starving artist" and ANY opportunity to show people what I could do...I did.

TW: Is there a title or a body of work that you would say "made" you in the business?

JF: Todd McFarlane's Spawn.

TW: How was working on the Spawn titles for a large publisher like Image?

JF: I stepped in shit when I started working with Todd, and knew it. The first two years was hardcore comic boot camp and within these two years I worked on four Spawn titles and learned more about art/comics that you couldn't learn in art school within ten years of study. I was surrounded by the best in the business, it was amazing.

TW: You have also done some stuff for Dead Dog Entertainment such as An Arrow in the Air written by Joe Lansdale and penciled by Josh Meders. With Dead Dog, being an up-and-coming indie-better comic publisher, can you tell me if you have experienced any differences between working with a large publisher versus a small publisher and what those experiences might be if any at all?

JF: Working with smaller publishers is fun, they know my work and have trust in my ability, in turn, more freedom to do "my thing."

TW: You recently worked with Steve Niles alongside artist Nat Jones on Giant Monster from Boom Studios, how was it working with Steve?

JF: Steve, Nat and myself have worked on a bunch of projects together (The Nail, 30 Days of Night) and will continue for years to come. Steve, like Nat, is a vet of the industry and we trust each other's talents and in our minds "we get it." It also helps we all have a tight work ethic. It's great to work with people that are just as motivated.

TW: What about working with Nat, before you answer I should mention I will be interviewing him next so he will have the last word if anything's said about him?

JF: Nat and I are brothers from different mothers. Artistically, we truly feed off each other and it's really to have that comradery. I'm honored to be associated with him as a professional and more importantly as a friend.

TW: Okay, okay, no more Herbert West. Seriously though, where could a fan get a dose of Fotos if they needed a fix? Is there a website out there somewhere?

JF: I suggest checking out my site, www.jayotos.com. I take great pride in it. My site has been around for close to six years and still is known as one of the coolest sites around. I have to admit, I have slackened on updates due to my busy schedule, but it's on my list.

TW: What's next for Jay Fotos?

JF: I have a bunch of stuff in the works and you'll have to stay tuned to see.

By Thomas White





BLOODSTAINS: A Focus on Macabre Illustration featuring **NAT JONES**

Nat Jones

If you read comics, then you probably familiar with Nat Jones. With nearly ten years in the business, Nat is a veteran of the medium and he has yet to reach the age of 30. From his work on *Spawn: The Dark Ages* to the *Steve Niles/Rob Zombie* hit, *The Nihil*, it's safe to say that when it comes to penning the horror genre very few do it better.

TWhite: Nat, for those readers out there who don't know you would you mind telling us what you do?

NJones: Well, I guess most people would call me a "penciller" or "artist", I prefer the term "creator".

TW: How did you get into the business and what were doing prior to drawing comic books?

NJ: I really got into the business by going to conventions and meeting the guys that were already working in the industry.

TW: What was your first assignment?

NJ: I did a ton of indie work but my first full time gig was on *Spawn: The Dark Ages* when I was 23.

TW: How long have you been drawing comic books?

NJ: Too long [Laughs] I've been working professionally for around 10 years and I'm not even thirty yet.

TW: Who are some of your influences in the business?

NJ: Frank Frazetta has to be number one guy that made me go "Wow" at a young age, then definitely Bernie Wrightson, Gene Colan, and a ton of others.

TW: I know you recently teamed up with Steve Niles and Jay Fais on *Giant Monster* from Deadshirt Studios, but you had worked with Niles and Fais before on *The Nihil* published by Dark Horse with none other than Rob Zombie as a co-writer. How cool was that to work with Niles; who has made great effort in bringing back the horror genre to comic books and Zombie; who has had tremendous success bringing back horror into the cinema with his classics *House of 1000 Corpses* and *Devil's Rejects*?

NJ: I've been working with Steve for years, we actually started together on *Spawn: The Dark Ages* and hit it off from the very beginning. The funny thing is that after *Dark Ages*, Steve and I were getting turned down by every publisher because we wanted to do horror, everyone's first reply was horror doesn't sell. Working with Steve is natural, we both have a love for what we do and I think Rob fit into that very well.

TW: Are you and Jay close as penciller and colorist and do you have anything planned in the future with Jay?

NJ: Jay and I work very closely, more so than I believe most art teams do. We spend a lot of time experimenting and feeding off of each other creatively. We definitely have a lot of really cool stuff coming in the future.

TW: What material would you say is some of your finest work and why?

NJ: Really at this point I try not to look back; I think the best is yet to come.

TW: What do you have on the plate right now that we fans can look forward to seeing?

NJ: I have some really big stuff that I can't talk about just yet, in the near future I have a zombie book with Mark Kidwell and Jay called *68* that is turning out great and another book called *Long Pig* that Steve Niles and I created that Jay will also be coloring.

TW: Where can we find some great samples of your work, do you have a website fans can go to?

NJ: I have a site that's in serious need of some updates, its www.dreadneckstudios.com or you can get there through www.natjones.com

TW: Are there any plans of a compilation of your art being published?

NJ: It has definitely been talked about, there aren't any solid plans yet but I'm sure it's something that you'll see in the future.

TW: Do you have any original artwork I can have?

NJ: How healthy is your bank account? [Laughs]

TW: Do you have any original artwork that can be purchased?

NJ: I definitely have art, if you catch me at a show or contact me through my website, I don't have an art dealer right now but I've been talking with some guys so hopefully I'll have a better outlet for that soon.

TW: Are you making appearances anywhere anytime soon?

NJ: Nothing really soon but I'll definitely be hitting a lot of the major shows next year.

TW: Lastly, what words of wisdom can you throw out there for those desperately trying to break into the business as a penciller?

NJ: Basically don't give up, keep pushing forward with what you love and draw constantly. For more on Nat Jones please visit the web at, www.natjones.com and check out 60 coming soon from Dead Dog Publishing and *Long Pig* coming soon from Desperado and IMAGE.

-Thomas A. White

Found on Road Dead @ CINEMA WASTELAND movie and horror expo fall 05

Horror Midwestern Style By Christopher Cook

The Midwest loves horror, and it's certainly evident with Cinema Wasteland. Held in Strongsville, OH (just south of Cleveland) this show is chock full of horror goodness... or evilness, depending on your perspective. The fall show, which ran from Sept. 30th through Oct. 2nd, was crammed wall-to-wall with merchandise, vendors, and horror fans.

Asked about why he started Cinema Wasteland, show promoter Ken Kish says: "After griping about how little you actually get for your admission money at a horror movie show for 10 or 12 years, I felt it was time to actually give the attending fans their monies worth. With the prodding of several friends who are also dealers and saw what I was talking about,

I started my own show in 2000."

Kish has held eight Wasteland shows over the last six years.

Ken says the show has changed little since over time. "Nothing has changed since show number one except that more attendees come to the shows and we draw some younger fans these past couple of years. I started out as an 'over thirty' crowd and now we get some twenty-somethings attending the show on a regular basis. Other than that, I've always done my best to run a show that I as a fan would actually pay to attend and never run the same show twice in a row. Those are my only two rules to follow."

Kish spices up the show with fun events such as R.D.D. Theater (trailers and shorts), Hangover Theater, Game Show Night, and various guest speakers sprinkled about the agenda. The 21 and over crowd will also find the hotel bar an essential component to late night, alcohol fueled film discussions.



Dead Dog Comics (Nick Kaufman) and his lovely lady Ima claim this is by far the best show around and will come religiuously to the wasteland. (OH images courtesy of Stagestuff.com)

Ken's rules seem to work judging by attendance numbers and the reactions from his guests. Sid Haig (Captain Spalding), from *House of a Thousand Corpses* and *The Devil's Rejects* says, "Cinema Wasteland isn't the biggest show in the country. It draws around 2000 fans over the course of the weekend...but those 2000 fans are very passionate about the genre and they come to have a good time. The show is a lot of fun." Night of the Living Dead star Kyra Schon (Karen Cooper) also enjoys the show. "Okay, Wasteland is my favorite show for a couple of reasons. It's far enough away from home that I don't feel 'real life' encroaching."

It's a cozy show and I feel completely comfortable and safe there. Ken and Pam are among the best convention hosts anywhere and they never ask me to clean out the litter box."

Other Cinema Wasteland 2005 guests included Tom Savini (*Land of the Dead* and *From Dusk Till Dawn*),

Howard Sherman (*Day of the Dead*),

Steve Railsback (*The Devil's Rejects*), visual effects artist Tom Sullivan (*The Evil Dead*), and Chris Seaver

(*Destruction Kings*) and the Low Budget Pictures gang.

It's clear that Wasteland is also a vendor favorite when navigating through the constant ebb and flow of attendees.

Horror author Joe Knetter (*Twisted Loneliness* and *Zombie Bukkake*) gives his take on the event: "One of my favorite shows. It was the first show I did and I keep coming back. It's almost like being home. I do a ton of shows and some are good...some are not so good."

I can always look forward to Cinema Wasteland and know it's going to be great. Ken and Pam know how to put on a fun, hassle free show. I'll keep coming as long as they let me." Knetter's comments are echoed by *Teddy Scare*TM vendor Joe DiDomenico. "I always love going to the Cinema Wasteland show! Ken and Pam run a very organized convention and they have a pretty varied guest list. I always buy a lot of horror junk for myself when I'm there too."

DiDomenico is already planning his 2006 schedule and admits that Cinema Wasteland is at the top of his list. Although the fall 2005 show is dead and buried, the spring 2006 show will rise from its grave to delight horror fans of all ages. Experience horror Midwestern style at the next Cinema Wasteland show March 31st through April 2nd, 2006. Additional details can be found at www.CinemaWasteland.com.



Tom Savini with horror fan Veronica Jeffery



Chris Seaver (pictured above) and the LBP gang



Joe DiDomenico and Phil Nannay (above)

LEGENDS IN HORROR

featuring

JOE R. LANSDALE

If you don't know who Joe Lansdale is, then shame on you. Because you have missed out on one the best writers of the twentieth and twenty first centuries. Lansdale says "...real Texans, raised on these myths and legends, sometimes become legends themselves. The bottom line is, Texas and its people are pretty much what most people mean when they use the broader term 'America.' No state better represents the independent spirit, the can-do attitude of America, better than Texas." In his time in the story telling world, Joe Lansdale has truly shown everyone how a man can become bigger than legend.

He can do it all. Horror, humor, mystery and suspense; and do it only like a east Texas boy can. Growing up poor in east Texas, Joe never saw himself as becoming an acclaimed writer. Originally majoring in anthropology and then later in humanities, Lansdale earned two years worth of credits over a four year run. In 1980, Joe's first novel, "Act of Love", was published by Kensington Press. This began the era of Lansdale, showing America what he could do. This novel and his next, "The NightRunners", caught quite a few eyes. Bringing in jobs to write plays, movies, and comics. If you are a fan of comics, traditional literature, cartoons or movies, you have probably seen a work by Lansdale.

Bringing in jobs to write plays, movies, and comics. If you are a fan of comics, traditional literature, cartoons or movies, you have probably seen a work by Lansdale. He has worked on original and not so original work. From his work on "Batman: The Animated Series" to his own works such as "The Orive In" or his collection of short stories entitled "By Bizarre Hands"; Joe is everywhere. Never taking himself seriously, Lansdale has been working hard for twenty plus years. Producing over twenty novels and hundreds of short stories.

Most critically acclaimed and all with the unique style of Joe Lansdale. Truth be told, Joe Lansdale knows how to yarn a tale as tall as a sky scrapper. Humor, horror, mystery, and suspense are not just what he writes. They are what he was raised on. Growing up in east Texas.

Joe Lansdale was told the tall tales of the wild west. He attributes his own style of mojo story telling from the traditions he learned and assimilated as a child. A living legend who lives like a mortal is the only true way for an insider describe Lansdale to an out-sider. Joe is truly an everyman. Never seeing himself as his fans do. But as the boy he was, humble and never getting to large a head. But there is much more to Joe Lansdale than weaving an interesting tale.





But just because he doesn't take himself seriously does not mean he doesn't take the work seriously. Part of his daily routine is six hours at the type writer and three at his own dojo, called Lansdale's Self Defense Systems. At which he teaches his own Shen Chuan fighting style among others. Over the years Lansdale has earned numerous awards in both the literary and self defense world. In the literary world, Lansdale has earned, in his words, "umpty-ump awards". Including five Bram Stoker horror awards, a British Fantasy Award, the American Mystery Award, the Horror Critics Award, the "Shot in the Dark" International Crime Writer's award, the Booklist Editor's Award, the Critic's Choice Award, and a New York Times Notable Book award. An impressive resume of awards to say the least, Lansdale is on track to win many, many more in his career. Perhaps one for some of the tales ahead? The man can also give a beating as well. At a young age Lansdale began learning martial arts, earning black belts in Daito Ryu Aikijujutsu, Combat Hapkido, American Combat Kempo, and Aikido, among others.

Being a two time inductee into the Martial arts hall of fame has also given him notoriety in the world of self defense as well. One such time was for his founding and mastery of the Shen Chuan martial science.

Unfortunately Shen Chuan is only being taught in Texas and Kentucky. But luckily Lansdale is spreading the word, and he foresees Shen Chuan going coast to coast in the next five to ten years. Looking into the future for Lansdale isn't a hard task. In 2006 expect to see a little less of Joe. A book entitled *Lost Echoes* is expected to hit shelves next year. Little details were given, but was told is that it is a crime thriller with weird elements.

The sequel to the critically acclaimed "Zeppelins West" is expected to published entitled "Flaming London". Also expect to see more short stories as he expects to release at least one more collection before the year is out.

But first, right here in CRYPTIC's, six original short stories you'll find at least one written by the legend, the champion Mojo Storyteller himself, Joe R. Lansdale.

by Jon Marr



LEGENDS IN HORROR

featuring

MARK KIDWELL

The Life and Times of Kidwell the Kid

John Marr

Talent is not something to take lightly. It is not bestowed upon everyone, and most squander it on a meaningless nine to five job. But sometimes someone with such immense talent decides to break the norm and live a dream. Mark Kidwell is one of these people. Although he still works a nine to five, he still finds time to write and pencil some of horror's best tales to date. An instant classic like "Barbara's Zombie Chronicles" was an instant hit with horror fans. In addition to working for Dead Dog, Kidwell works for fantasy gaming companies such as Konami and Co., Konami Miniatures and Hex games. Some of his hobbies include: old black and white films, spending time with his lovely "smoking devillette" wife and an admitted video game addiction. Born and raised in Kentucky, Mark holds a BFA in Fine Arts Design, and Illustration from Eastern Kentucky University. Working in the comics industry for Dead Dog Entertainment, Kidwell has created some of the most enduring horror comics to date. His illustrations and writing ability is like no other, with a flair for the dramatic and penchant for gore that few seem to be able to produce anymore. Looking at who his role models are, it's not hard to see why.

Stephen

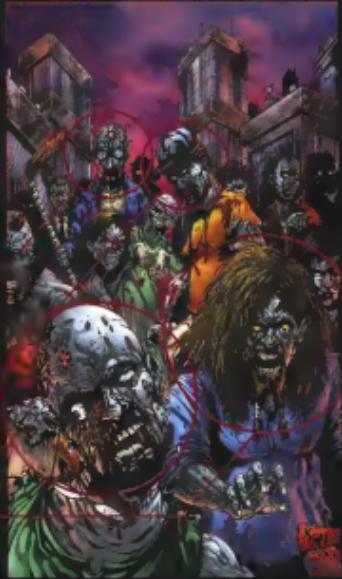
King, Joe Lamsdale, and Edgar Allan Poe, to name a few, but to view a full list, feel free to visit Dead Dog Entertainment's home page: www.deaddogent.com. In a recent interview with Mark, I got the chance to find a little bit more about "The Kid." Though he enjoys both writing and pencilizing books, his heart lies with writing. I really like to "push" a story into an area the reader doesn't expect. Taking some of the time-work formulas in horror and comics, he stands them on their ear. "When I write a script, I get this 'Tever' and have to stay at the word processor 'till it's done. With the pencilizing, you've got to be patient. It takes a while and it's a helluva lot more work. Some writers will argue with me here, but c'mon guys...how many times have ya spent 14 hours writing a 2 page spread?" In truth what lead him to this industry was the art of it. People like John Ratzenberger, who created spectacular art work in the pages of Spider-Man and Daredevil inspired him. It is ironic, then, that The Kid admittedly enjoys only one superhero, Batman. His general view on comics today is as follows: "I've been jazzed by a lot of the high quality independent stuff being published, the originality of some of these books blows my mind. On the other hand, I'm a little concerned about a couple things in the industry. One big concern is





With *Dead Rising* being a franchise centered on the art of zombie-killing, it's only fitting that the game's second entry is a zombie-killing game centered around art. The *Dead Rising 2* artbook is a collection of 100 original pieces of art from the game's development, including concept art, character designs, and screenshots of the game's environments. The art is presented in a variety of styles, from the dark and gritty to the colorful and surreal. The book also includes a foreword by the game's lead designer, Mike McVey, and a section on the game's art direction. The artbook is a must-have for any fan of the *Dead Rising* series, or anyone who appreciates the art of video game design.

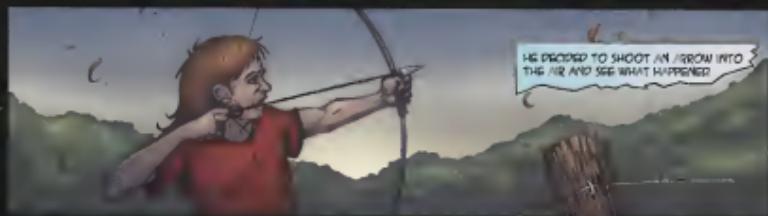
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DANNY WENT OUT IN THE PASTURE WITH HIS BOW AND ARROW AND SHOT AT A TARGET FOR A WHILE.



HE DECIDED TO SHOOT AN ARROW INTO THE AIR AND SEE WHAT HAPPENED.



THWACK



SAT.
LOST MY
ARROW!

THEM DARN
DEER WON'T KNOW
WHAT HIT THEM.

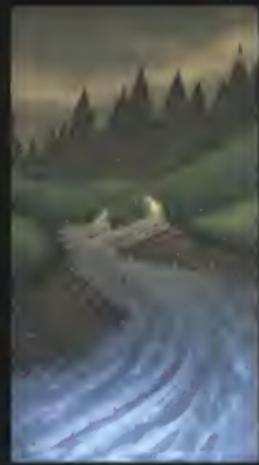
















DIARY OF THE DEAD

DAY - 1. week one

BY DUANE



For what it's worth, I feel the need to write in this thing finally. I actually received this damn journal over a year ago for Christmas. I don't guess there'll be anymore of those. Maybe that's what makes this mean more to me now. I don't know. In any case, maybe someone will find this some day after I'm gone. Hell, I might inspire some kind of hope for whatever will become humanity. That would be the most ironic thing I've ever heard of. Me, an important part of anything - ha ha!

I guess that I should start to explain things after that first paragraph. I tend to rant sometimes, but screw it, these are meant for emotional memoirs. I can't think of anytime I have ever had the emotions that are tearing at me now. At least it's only emotions presently doing the tearing at me instead of those damned ghouls outside. They're f***ing ferocious as shit!

At least they're slowed by their own nature. Everything else they are defies medical logic except for how they move.

They move like people with the specific injuries they have or with whatever is left of them would effectively work.

They don't seem to die the right way though. I've gone so far as having to pin one between a car and a house before it stopped moving. I think severing the spinal chord or just severing the nervous system did it, but I haven't felt much up to testing that theory for the fun of it.

I must add that I am not alone in this building that I'm held up in. I found a dog that was actually smart enough to run away instead of trying to attack them. I'm still keeping my eye on him, though. You never know. The best part is that he's been crucial to sniffing out food for us when needed - no arguments there. I can't think anymore. I have to try and sleep - at least an hour or two. I have to chain this damn dog up first.

Hester Golem™

Abnormal Cykus™



Rita Mortis™



Redmond Gore

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strip tease

ARSENIC LULLABY

DOUG PRSZKIEWICZ



FIENDS OF FRANKENSTEIN

JEFF ZORNOW



STEVE GOES TO HELL

BRIAN DEFFERDING

THE FIENDS OF FRANKENSTEIN

Experiments Given.

A place that once housed
a man who followed
the Luciferine of DNA.

Do our
bodies approach
the ground
no more?

Now is anyone
brave enough to
even glance at
its crumpled
visage.

RE-SAWED?

KREEK-SAWED?

RE-SAWED?

For fear of what lurks
behind its walls!

Open the door!
It is GELMER! (*slurp*)
I have brought
SUPPLIES...

...for the DOCTOR!

Steve
goes
to
hell

AS BRIAN DEFFERDING
LUCIFERINE
WEIGHT AND SOLO
WE POSSESSED!

We got
HIM to KILL
himself!

AH! HYES. I
CAN'T WAIT TO
TORTURE THIS SINNER!

Good work,
BREZBUB and
MAGOG!

We bring you...

HMM!

He's a Stupid
ONE, isn't HE?

Am I in
GARY, INDIANA?

Fearing an imminent breakdown, the Grim Reaper decides to take a Holiday. After an exhaustive search for a replacement, he finds only his cousin's nephew's son to collect the souls of those who are perishing. He is...

Jim Reaper



DWIGHT L. MACPHERSON STORY
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HUMPHRY

PARTY POOPER.

**Now it's
my turn**

67

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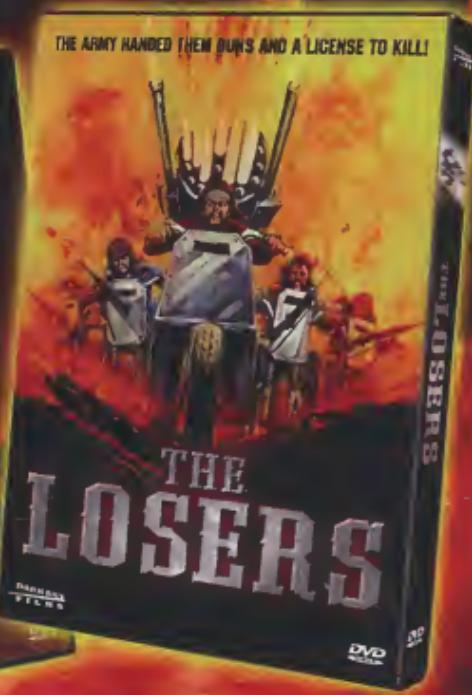


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